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Pageant Director

Benjamin R. ...

The of St. Joseph County



Oct. 3-4-5 1916

South Bend, Indiana

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South Bend's Indiana Centennial Association

Incorporated

Directing St. Joseph County's
Indiana Centennial Celebration

OCTOBER 3, 4, 5, 1916



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MISS GRACE TURNER	- - - - - <i>Accompanist</i>

Pageant Book edited and compiled by Mrs. W. K. Lamport.

Incidental music and accompaniments by the Pullman Band of Chicago, 50 instruments; Mr. J. F. Hastrawser, *Dir.*

TRIBUTE TO JUDGE HOWARD

The success of the Pageant is due, largely, to the enthusiasm and hard work of Judge Howard.

His loss is felt deeply by his fellow workers and all who knew him.

His memory will remain with us, an inspiration.

FOREWORD

"THE REASON WHY" OF THE PAGEANT

That we may know more of the dreams, struggles, hardships and rewards of those sturdy pioneers who braved the terrors of a new country.

That we may enjoy with a fuller knowledge the improved conditions they left us.

That the community may be welded together in a common interest, and the work, so well started, carried forward.

Appreciations

The cast is so large that it is impossible to print the names of all.

As the success of the production is due in a large measure to their efforts, the people of St. Joseph Valley owe to them their heartiest appreciation.

Thanks is also due to all who have furnished historic material, and to the newspapers for their able co-operation.

Note on First Page of Programme

It has been the aim of the Writing Committee to conform to history in all important events and details so far as records can be found. However, many occurrences of great length are shown in the space of a few minutes, and many interesting happenings necessarily have been omitted.

A Bit of Indiana History

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Long before the coming of the white men to the beautiful St. Joseph Valley, different tribes of Indians hunted and fought over the ground.

The Algonquin race, of which the Miamis were a tribe, tilled the soil, raising their much loved corn.

The Iroquois Indians, warlike and barbarous, would not work to raise grain. They were great hunters, however, and to obtain the corn they needed, either traded game for it or seized it by force.

Many of the old roads, such as the Crumstown road and the Chicago-Detroit road, were Indian trails. Many of these trails, indeed, were here before the coming of the Indians, made by the buffalo, elk and deer, each being the shortest course between water holes, or routes taken by the animals during their migrations.

The Pottawatomie Indians were known as the "canoemen." They came to the St. Joseph valley, near the Portage between the St. Joseph River and the Kankakee River.

They were usually peaceable and had many friends in the village of South Bend.

It was a sad time for both the Indians and villagers when they were driven, by order of the Government, farther West.

PROLOGUE



Father Marquette Passes on His Last Journey, 1675

Incidental Music—"The Angelus" from Scenes

Picturesque - - - - - - *Massenet*



PART I



EPISODE I



Staged by Notre Dame University

In charge of Prof. Emmett Lanihan

Scene: Bank of St. Joseph River - Before 1675

War Between the Iroquois and Miami Indians.

Smoking of the "Calumet" in Council.

War Dance.

Exchange of Gifts (See Episode III).

Incidental Music—"Ma-Ma-Ma-Mimi-ga-ga"

—Scalp Song - - - - - - - *Sousa*

Incidental Music—"Cracovienne Fantastique" *Paderewski*

Incidental Music—"Scalp Dance"

1675

Father James Marquette is one of the most beautiful characters of history. He spent his life establishing missions for the "Red children" throughout the Middle West, and he died when he was only thirty-eight as the result of hardships.

His headquarters were at St. Ignace, on Mackinac Island.

Starting upon his last voyage, he left his mission in Illinois with three faithful friends and traveled north, either by way of the Chicago river or by our own Portage.

He was very ill, and a few days after his passage through this section, died upon the shore of Lake Michigan, a little north of St. Joseph, deeply mourned by his faithful converts.

1679

After Marquette, the next white man to visit the St. Joseph valley was LaSalle.

He hoped to find a way through the continent to the Pacific Ocean, that his French King might trade direct with the Orient.

He followed the Great Lakes, coming down Lake Michigan and turning up the St. Joseph river. With him were about thirty priests, carpenters and an Indian guide.

Snow was falling and they missed the Portage, the Indian guide, White Beaver, being away hunting.

LaSalle landed and walked nearly to Osceola looking for the Portage.

Later LaSalle made a treaty with the Miami Indians that was of great value to all the French settlers in America.

He understood the Indians well and always showed rare good judgment in his dealings with them.

Charlevoix came in 1721 and found the Pottawatomies here.

EPISODE II

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Staged by Independent Order of Red Men of South Bend
and Mishawaka

SOUTH BEND RED MEN

MISHAWAKA RED MEN

ADAM BEEHLER
J. W. CLAIRMONT
F. L. SMITH

—Committee

EKEN BRETNELL
CHAS. DISCH
HERBERT GEIGER
—Committee.

Scene: Bank of River near South Bend - 1676

Indian families enter from Portage and establish
the Miami village.

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EPISODE III

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Staged by Notre Dame University, South Bend Canoe Club
and Red Men.

In charge of Ralph Knepp, Prof. Emmett Lanihan
and Red Men Committees

Scene: Bank of River near South Bend - 1679

Enter René Robert Cavalier, Sieur de la Salle's
party, consisting of his historian, Father Louis
Hennepin, Capt. Henri de Tonti, two other priests,
and 27 others, ship's carpenters and voyageurs.
They are joined by LaSalle (who has been lost) and
"White Beaver," the Mohican guide.

The Miami treaty is made.

1779

About this time General George Rogers Clarke captured Kaskaskia, and with Father Gibault, took possession of Vincennes.

Fort St. Joseph was located on the east bank of the St. Joseph river between Niles and South Bend. It was a British fort.

1763

When the land east of the Mississippi was lost to France, by the treaty of 1763, the Spanish sent an expedition up from St. Louis and stormed and burned Fort St. Joseph.

The spot is now marked by a great boulder.

1794

Little Turtle, the Miami Chief, at war for many years with the whites, finally was defeated by General Anthony Wayne.

1800

Indiana Territory was created in 1800 and William Henry Harrison was made Governor. Tecumseh and his brother, the "Prophet," made their headquarters at Prophet's Town, Indiana, near Lafayette.

1810

In 1810, with about fifty warriors, they met Governor Harrison in council. Tecumseh's speech was eloquent in behalf of his injured red brothers, who were being crowded further west.

1811

A year later General Harrison defeated the Indians in the Battle of Tippecanoe.

1815

Joseph Bertrand was the first white settler to remain in the St. Joseph valley. He married Madeline, the daughter of Chief Topinabee.

EPISODE IV



Staged by Red Men and Notre Dame University

In charge of Prof. Emmett Lanihan
and Red Men Committees

Scene: South Bend - - - - - 1820

Pierre Frieschutz Navarre enters on horseback,
trades with the Indians, meets a daughter of a
chief from Pokagon's village.

They are joined by Joseph Bertrand, his wife,
Madeline, and her father, Chief Topinabee.

Navarre marries the chief's daughter in the Indian
way.

1820

Pierre Frieschutz Navarre was the first white man to settle in South Bend. His home was on the north side of the St. Joseph river, near the Michigan Street bridge. His cabin stands in Leeper Park today.

He established a fur-trading post. He was a fisherman, too, and caught many of the great sturgeon which ascended the St. Joseph river from Lake Michigan.

He married an Indian girl.

1816

On April 19, 1816 Congress passed the Enabling Act, authorizing the people of Indiana to form a State Government.

On June 29, 1816, the Constitutional Convention at Corydon adopted the Constitution.

In December of the same year, Indiana was admitted to the Union.

In this same year the father of Abraham Lincoln moved to Indiana with his wife and two children. They were very poor.

The young Lincoln, a few years later, worked on a river boat going into New Orleans. It was here that he received his first impressions of slavery.

1823

Alexis Coquillard came here a young man of 22. He located a trading post on what was then called Dragoon Trace, now Lincoln Way East. Later he moved it to the northeast corner of LaSalle Avenue and Michigan Street.

His home was a spacious log cabin and was long used as a trading post, a residence, the town hall and court house.

Here the first ferry boats crossed the river.

Mr. Coquillard was a man of great vision, and we owe much of South Bend, as it is today, to his broad-mindedness and foresight.

EPISODE V

Staged by Coquillard Parent-Teachers' Association,
Notre Dame University, Red Men
and Canoe Club

In charge of C. E. Britton

Scene: South Bend - - - - - 1827

Alexis Coquillard enters from river with his party.
Jean Beaudoin, a French youth of 16, first to jump
ashore.

The trading post is constructed.

Mr. Coquillard brings his young wife from Fort
Wayne.

Fur Trading.

Dispute with Indians over "fire water."

EPISODE VI

Staged by Coquillard Parent-Teachers' Ass'n, Engineering
Department of South Bend, Canoe Club,
Red Men and F. C. Koos

In charge of Prof. Emmett Lanihan and Committees

Scene: South Bend - - - - - 1827-1831

Colonel Lathrop M. Taylor arrives.

South Bend is laid out, Michigan road put through.

The Johnson family arrive.

Chief Pokagon drives through.

"Johnny Appleseed" passes through, singing:

1. With my pack on my back, heigh ho, heigh ho.
Over the valleys and hills I go,
With my pack on my back and my seeds in my sack,
Planting the orchards, and God makes them grow.
Heigh ho, heigh ho!
2. Sun and wind and hail and snow;
Winter and summer, my orchards grow.
When the settlers come, wherever they roam,
They'll find in the wilderness bits of home.
Heigh ho, heigh ho!
3. With my pack on my back, heigh ho, heigh ho!
Over the valleys and hills I go.
With my pack on my back and my seeds in my sack,
Planting the orchards, and God makes them grow.
Heigh ho, heigh ho!

—Song by REV. CHARLES O'DONNELL, C. S. C.
Sung by F. C. KOOS.

1827

A little later Col. Lathrop M. Taylor worked shoulder to shoulder with him, both giving freely of themselves to better conditions for those coming after them.

Alexis Coquillard married Francis Comperet, the nineteen-year-old daughter of his partner, in Ft. Wayne. He brought her here a year after his first coming.

Across from the fur-trading post came, in time, the first newspaper office, that of the *Northwestern Pioneer*, South Bend, at that time was called "South Hold."

Father Badin, the first priest to be ordained in the United States, came here about 1830 or 1831 and worked faithfully at the mission of Notre Dame "of the Lake." When the Indians were ordered west, he followed them.

Father Badin's protege and interpreter was an intelligent young Indian girl named "Waceta."

When it became known that the Pottawatomie Indians were to be sent farther west, Father Badin sent for a young Indian friend named John Peashway. Waceta and Peashway fell in love, were married by Father Badin before his departure, and settled in South Bend.

Jean Beaudoin, the young Frenchman who had come in Coquillard's party was in Wisconsin about this time.

He stopped in an Indian wigwam in the tribe of Chief "Black Hawk."

"Black Hawk" had been given orders to move his tribe across the river toward the west and away from their fields of corn which had not yet ripened.

In revenge, he planned to raid the frontier and massacre all whites, including the villagers of South Bend.

Jean Beaudoin started at once on his mission of warning the whites. He ran 160 miles, his trip made more difficult by a broken arm.

EPISODE VII

Staged by Notre Dame University, Red Men, Canoe Club
and Woman's Civic League

In charge of Prof. Emmett Lanihan and Committees

Scene: South Bend - - - - 1830-1831

Father Stephen Theodore Badin arrives.

Mr. Horatio Chapin settles.

Marriage of Waceta and John Peashway.

Incidental Music—"Gloria from 12th Mass," - *Mozart*

Jean Beaudoin runs from Wisconsin to warn the
settlers of Black Hawk's impending raid.

Death of Jean Beaudoin.

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EPISODE VIII

Staged by Sons of Veterans and Red Men

In charge of Russell M. Bills and Committees

Scene: South Bend - - - - 1840-1842

Departure of the Pottawatomies, accompanied by
Father Badin.

Music—"De Profundis" - - - *Gregorian Chant*

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EPISODE IX

Staged by Notre Dame University and Coquillard
Parent-Teachers' Association

In charge of Prof. Emmett Lanihan and Committees

Scene: South Bend - - - - 1842

Father Sorin arrives with seven other priests to
establish the University at the Mission of Notre
Dame.

Having no strength to go around the great Kankakee marsh when he reached it, he made his way through it in the night, probably the first white man to find his way across the marsh.

The heroic run, which cost his life, was in vain, for Black Hawk's raid was shortlived and ended long before he reached South Bend.

A three-cornered fort was built for protection against the Indians. The fort was located upon the plot of ground west of the standpipe, bounded by the streets that are now called Lincoln Way East, Jefferson and St. Joseph. It was surrounded by a stockade of split logs eight or ten feet long, and furnished very good protection.

1842

Father Badin, Father Petit, Father de Seille had all worked faithfully with the Indians and settlers, here and at the mission.

Now came Father Sorin; that man of courage and vision and unfaltering faith.

His dream was to build a great University from the humble mission at the lake, and he and his little band had need of hardyhood, as well as courage, for they had almost no money, and only a tiny log hut for protection, though the winter was a most severe one.

A few years later, fire wiped out a large part of their buildings, and one winter, disease destroyed a large number of their band.

Their trials have been many but the fruit of their labors is the beautiful University as it stands today.

The Sisters of the Holy Cross, with self sacrificing devotion have reared beautiful and far-famed St. Mary's.

Father Sorin was instrumental in bringing St. Mary's Academy from Bertrand to its present site.

1830

In New Carlisle the first Methodist Church of the country was organized with eight members.

PART II

EPISODE X

Staged by Mishawaka High School

In charge of Miss Dobbins, Miss Lowery and Mr. Legg

Scene: Mishawaka - - - - - 1840

Building of Mishawaka.

EPISODE XI

Staged by Progress Club of South Bend

In charge of Mrs. Samuel Applegate

Scene: Mishawaka

Women's Club of South Bend visits Mishawaka.

Song by Mrs. E. B. Harris.

EPISODE XII

Staged by Mishawaka High School

In charge of Miss Dobbins, Miss Lowery and Mr. Legg

Scene: Mishawaka

Blacksmithing.

Wagon making.

EPISODE XIII

Staged by Mishawaka High School

In charge of Miss Dobbins, Miss Lowery and Mr. Legg

Scene: Mishawaka

Spelling bee.

Singing of geography lesson.

Singing of arithmetic lesson.

Milling.

EPISODE XIV

Staged by Mishawaka High School

In charge of Miss Perry, Miss Dobbins and Miss Lowery

Scene: Mishawaka

Corn husking bee.

Mishawaka is composed of several tiny hamlets, that were called, respectively, "St. Joseph Iron Works" (where James Oliver worked as a lad). "Barbee town" and "Indiana City," the latter having been the settlement on the north side of the river.

The Sisters of the Holy Cross were at one time located in Indiana City.

Bogg iron was discovered just south of the present Mishawaka, and the iron works located nearby.

It was said by Alexis Coquillard that the name Mishawaka, meant "rapid water between wooded banks."

Alanson M. Hurd is generally regarded as the founder of Mishawaka, although Wm. L. Earl, A. B. Judson, Deming, Crocker and many others advanced the interests of the early town in every possible way.

The history of Mishawaka is one of industry and progress. Many amusing incidents are told of the old days.

Today Mishawaka stands, busy and progressive, a testimony to the public spirit of its citizens, past and present.

It is possible that the great fire of 1872, which wiped out the business district, and which, at the time, was considered a great disaster, was in reality a spur to the combined effort of the community, and therefor, of lasting benefit.

Mishawaka is, without doubt, the most beautiful town of its size in the country, which has manufacturing as its industry. Located as it is in the lovely St. Joseph valley, it is a gem in a beautiful setting.

1840

About the year 1840, Mrs. Tyra Bray, of South Bend, angered at her husband's neglect of business, on account of politics, and his failure to keep her supplied with firewood on ironing day, decided to take a half-day from work every week "to enjoy herself and learn something." She was joined in her high-minded purpose by thirteen other women known

EPISODE XV



Staged by Mishawaka High School and Old Fire Company
In charge of Ike Hutchins, Miss Perry and Mr. Legg

Scene: Mishawaka

Mishawaka burns, 1872.

(Episodes X, XI, XII, XIII are given at nearly
the same time, showing village life.)

as "The Society," and for some months they shocked the village by their weekly gathering in idleness to read, sing, chat and lunch together. One afternoon they walked to Mishawaka to hear a political speech, to the consternation and shame of all their men folks.

—

We come to you from the vanished years,
When our task was to toil and scrub.
We are those rebellious pioneers—
The original Woman's Club.

We bore our part with cheerful heart,
At wheel and loom and tub,
But we took a day to steal away
And enjoy the Woman's Club.

Our neighbors judged with a judgment harsh.
They gave us many a snub,
But we looked away to this far-off day,
When you honor the Woman's Club.

—Song by MRS. E. B. HARRIS.

The years preceding the Civil war, found South Bend building saw mills, grist mills and the first dam, a semi-public utility.

In the early days, currency was very scarce. The dam was built largely by subscription and as the usual commodities used for barter were furs, honey, sassafras, beeswax, etc., other means had to be found for building the dam.

The citizens paid their subscriptions in labor, and manufacturers, mechanics, professional men, laborers and farmers worked side by side until the dam was completed.

We owe much of South Bend's industrial importance to the sturdy and public spirited men who built the first dam.

1841-1845

From New Carlisle came our most illustrious citizen, Schuyler Colfax, who in 1845, became the editor of the *South Bend Free Press*, later known as *The St. Joseph Valley Register*.

EPISODE XVI

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Staged by The Pioneers and Woman's Civic League
In charge of Clinton B. Stephenson and Mrs. Fickenscher

Scene: South Bend - - - - 1840-1860

Entrance of South Bend pioneers.
Village life.

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EPISODE XVII

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Staged by "The Pioneers," men who lived in
South Bend previous to 1860.

In charge of C. B. Stephenson

Scene: South Bend

Argonauts of '49 and '59 leave for the West.

In a short time the paper gained powerful and widespread influence.

Mr. Colfax served many terms in Congress and became vice-president under Grant.

1849

About this time gold was discovered in California and during the next ten years many expeditions were fitted out to go West.

The first ones were called "The Argonauts". Mules and oxen and horses drew the crude prairie schooners, and while great hardships were endured, many interesting happenings relieved the months of tedious travel.

The Michigan road was the main highway, and although the bog holes were treacherous in rainy weather and the sand deep at other times, much shipping was done over it.

Great keel boats were poled up and down the river, carrying out skins, grain, maple sugar and lumber and bringing to us in return coffee, guns, dry goods and manufactured articles.

1851

The coming of the first railroad made great changes in the business life of the settlers.

The keel boats were now useless. The Michigan and Chicago-Detroit roads were no longer of first importance. The stage coach as a means of travel ceased to exist.

The locomotive of the first train was called the "John Striker" and was greeted by the largest crowd ever seen in the St. Joseph valley up to that time.

The "Underground Railroad," famous during the period leading up to the war, came north through South Bend. Many thrilling escapes of the slaves to Canada are remembered by pioneers.

South Bend water supply is fine. The water is clear and cold and pure.

EPISODE XVIII

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Staged by Schuyler Rebekah Lodge and others
In charge of Frank Jefferies

Scene: South Bend - - - - - 1850

Schuyler Colfax returns to South Bend.
He comes in an old-time coach.

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EPISODE XIX

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Staged by Spanish War Veterans, 21st Indiana Battery,
Old Settlers and others

In charge of W. H. Bertch and C. K. Taylor

Scene: South Bend - - - - - 1861

News "Fort Sumter fired upon."
Soldiers leave for the front.

The finding of the great underground flow was considered a most fortunate circumstance by the early settlers.

When it became necessary to put in a pumping station, there were under consideration two systems for producing pressure. The Holly system, vouched for by J. M. Studebaker and the Standpipe system devoutly believed in by Leighton Pine.

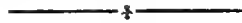
The excitement ran high and all South Bend took sides with one man or the other.

The standpipe system was accepted, much to the disappointment of Mr. Studebaker.

So small was his faith in the system that he wagered a cow that it could not produce a stream strong enough to drive him from the cupola of the Studebaker factory.

The force was sufficient, however, and he was compelled to make a hasty descent.

In justice to Mr. Studebaker, it should be stated that a short time ago, South Bend adopted the direct pressure system so dear to his heart.



“FORWARD, NOT BACKWARD”

And so we come to the end of this Story of One-Hundred Years.

As people of Indiana and as citizens of St. Joseph county, we stand upon the threshold of a new century.

We have looked upon the past with pride in achievement; we cannot but face the future with new sense of responsibility.

It is now for us to make our record a worthy continuation of that we have just perused.

St. Joseph county has its part to play in the Indiana of the future and we, as citizens of St. Joseph county, have upon us the duty of building a commonwealth worthy of the noblest part.

We are aided by every advantage.

Ours is a county not only of rare beauty, but of endless opportunity — attributes which bespeak for her continued growth and prosperity.

EPISODE XX

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Staged by Studebaker Club
In charge of Geo. A. Travers

Scene: South Bend - - - - - 1872

"Standpipe - Holly" controversy.

Leighton Pine favors the standpipe system.

J. M. Studebaker wagers a cow that the standpipe system would not be adequate for the needs of South Bend, and that it would not yield sufficient pressure to drive him from a position a short distance above the ground.

John Hartman sells the cow at auction for charity.

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EPISODE XXI

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Staged by Grand Army of the Republic, Schuyler
Rebekah Lodge

In charge of Horace Martin, Commander, and Mr. Jefferies

Scene: South Bend

(We return to 1865)

Colfax speaks to the old soldiers.

EPISODE XXII

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Staged by Chorus from Rotary Club, G. A. R.
and Sons of Veterans

In charge of F. A. Stephenson and Committees

Old Soldiers Sing "Tenting Tonight"

Our population is growing rapidly.

Our agricultural methods have become modernized.

Our manufacturing industries, already "world-famed," are multiplying.

Our education and public recreation systems are widely praised.

Two noble colleges further associate our name with progress along the higher lines.

And a splendid scheme of Civic and Community Center organizations is uniting our population in spirit and in aims as it never before was united.

One must compare the present with the past to realize our progress. In 1840 there was not a mile of good turnpike in the state.

New Harmony fostered the first woman's club in the country and developed our educational laws in advance of our sister states.

An enlightened Hoosier, serving in the State Legislature sixty or more years ago, recommended that Criminal Laws must be made with regard to reformation and not vindictive justice.

A hundred years has seen the "circuit reader" making his lonely rounds; tiny churches replace the meetings in homes and school houses, and large churches take the place of the small ones.

But this is not so much the time to boast of past and present as to look to the future.

For we have problems as well as prosperity.

Empty is the fame of him who wins his laurels but to rest upon; for tomorrow they may be stolen. But glorious is the name of him who endeavors his own records to supersede; his laurels are ever renewed.

Never must we develop the sluggard's content, but must grow, rather, in the spirit which will lead us "to see ourselves as ithers see us"—

And forever to court the Unrest of Constant Striving.

EPISODE XXIII

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Staged by Representatives of National Organizations
In charge of Marian Goodman

Scene: South Bend

Pageant of Nations

LIST OF NATIONALITIES

Nationalities:	Directed by:
FRENCH	Elmer Hickey
ENGLISH	Marietta Clemens
IRISH	Irene Couch
DUTCH	Phyllis Beyer
BELGIANS	Joe Voorder
SCOTCH	Esther Wilcox
COLORED	Clyde Mathews
DANISH	Sophie Hanson
ITALIANS	Peter Miller
RUSSIANS	Esther Rosenberg
SWEDISH	Axel Anderson
GERMANS	Andrew Werle
FILIPINOS	W. H. Bertch
HUNGARIANS	Louis Kowatch
POLISH SOCIETIES	Marlon Gorski and B. Maglera

Arranged and staged by Miss Marian Goodman

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EPISODE XXIV

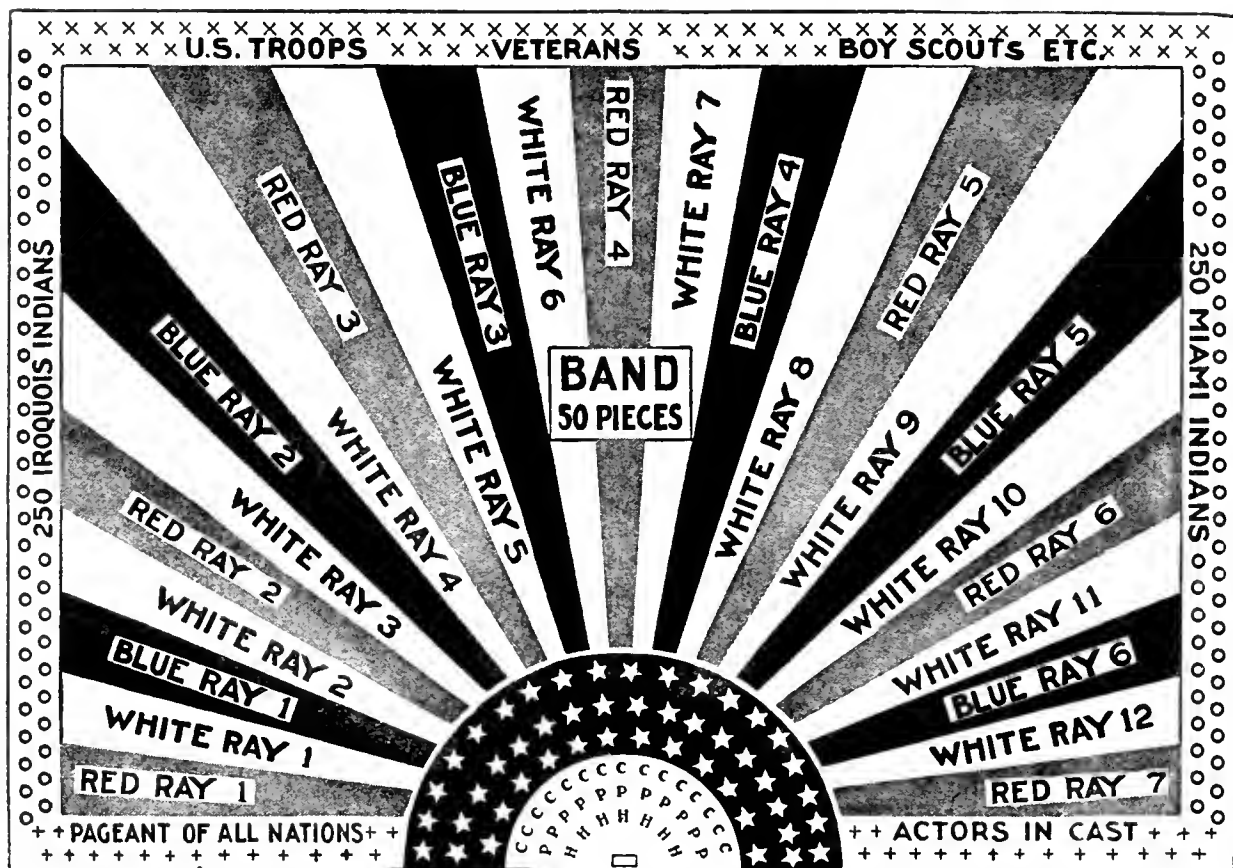
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Patriotic Finale

Grand Chorus composed of about 5,000 children
From the Public and Parochial Schools of South
Bend and Mishawaka, and about 1,000 members
of choirs, singing societies and individual singers
from the two cities and St. Joseph County, under
the direction of

HENRY B. RONEY, *Musical Director.*

MUSIC OF THE HISTORICAL PAGEANT



A LIVING SUNBURST OF NATIONAL COLORS

C—Indian Chiefs P—Priests and Missionaries.
H—Historical Characters

TWENTY-SIX

KELLER'S AMERICAN HYMN.

Dr. O. W. Holmes.

M. Keller.

f Soprano.

1. An - gel of Peace, thou has wandered too long ! Spread thy white wings to the

Alto.

2. Broth - ers we meet, on this al - tar of thine Mingling the gifts we have

f Tenor.

3. An - gels of Beth - le-hem, an - swer the strain ! Hark ! a new birth - song is

Basa.

Maestoso.

f

mf

f

sun - shine of love ! Come while our voi - ces are blend - ed in song,—

gath - ered for thee, Sweet with the o - dors of myr - tle and pine,

mf

f

fill - ing the sky!— Loud as the storm-wind that tumb-les the main,

mf

f

Keller's American Hymn—Continued.

ff

Fly to our ark like the storm-beat-en dove! Fly to our ark on the
Breeze of the prai-rie and breath of the sea, Mead-ow and moun-tain and
Bid the full breath of the or-gan re-ply, Let the loud tem-pest of

mf *cres.* *f*

wings of the dove.— Speed o'er the far-sound-ing bil-lows of song,
for-est and sea! Sweet is the fragrance of myr-tle and pine,
mf *cres.* *f*
voi-ces re-ply,— Roll its long surge like the earth-shak-ing main!

Keller's American Hymn—Concluded.

ff

Crowned with thine ol - ive-leaf gar - land of love,— An - gel of
 Sweet - er the in - cense we of - fer to thee, Broth - ers once
 Swell the vast song till it mounts to the sky!— An - gels of

ff

Peace, thou hast wait - ed too long !
 more round this al - tar of thine !
 Beth - le-hem, ech - o the strain !

ff

INDIANA! BLESSED HOMELAND.

SONG AND CHORUS.

Indiana Centennial Song, 1916.

Words and Music by Henry B. Roney

f *In martial style.*

f *Maestoso.*

1. In - di - an - a! bless - ed homeland, How with love our hearts to
2. In - di - an - a! bless - ed homeland, Hear the sing - ing of thy
3. In - di - an - a! Star the Nineteenth! Now we cel - e - brate thy

thee now are turn - ing; In - di - an - a! peace-ful homeland, How with
chil - dren to - geth - er; In - di - an - a! peace-ful homeland, How our
cen - tu - ry glo - rious; In - di - an - a! star the brightest, We will

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THIRTY

Indiana! Blessed Homeland—Continued.

joy and pride our thoughts now are burn-ing; From the shores of Mich - i-
 hearts with song will praise thee for-ev - er; Ev - 'ry flower that gems thy
 raise to thee our an -them so - no - rous; God of maj - es - ty and

gan, O - hi - o's might-y main re - ech - oes back the strain; Blessed
 fields, And ev - 'ry blos-som rare with our *Car - na - tion fair, Waft for
 might, From out whose hand the centuries roll like grains of sand, Be the

home-land, cheer we now a-gain, Hur - rah for In - di - an - a!
 thee their fra-grance on the air: We love our In - di - an - a!
 guide of this our cho-sen land; God bless our In - di - an - a!

*Indiana State Flower.

Indiana! Blessed Homeland—Concluded.

Yes, we love thy lakes and rills, And thy fer - tile plains and hills; How the

soul with rap-ture thrills, In - di - an - a! Ev - 'ry heart sing

till the heav-en fills—God bless our In - di - an - a! A - meu.

cres. *ff*

cres. *ff*

✻ In the Light of God. ✻

Memorial Hymn.

In Blessed Memory of the ST. JOSEPH COUNTY PIONEERS.

Historical Pageant of the Centennial Celebration, South Bend, Ind., Oct. 3, 4, 5, 1916.

Words by THOS. C. RONEY.

Music by HENRY B. RONEY, Pageant Director

mf 1. In the light of God! In the light of God! Oh! ye

sight-less eyes re-joice, They shall see the King in His

beau-ty there, Who on earth have heard His voice.

REFRAIN.

f In the light of God, in the light of God, Mists of
In the light of God, of God,

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earth shall melt a - way, We shall see Him face to

face and eye to eye, In that glad e - ter - nal day. A - men.

2 *p* Oh! ye weary feet, that go faltering on
 In the path which Jesus trod,
 Ye shall walk with Him through the golden streets,
f Till ye stand by the throne of God.
 REFRAIN: In the light of God, etc.

3 *mf* Oh! ye burdened hands, have ye spent your strength
 In the vineyard of your Lord?
cres. Lo! a harp of gold and the victor's palm
 Shall your faithful toil reward.
 REFRAIN: In the light of God, etc.

4 *p* Sweetest hopes of life that have drooped and died
 On earth's chill and barren sod,
cres. In a fairer clime shall revive again,
f And unfold in the light of God.
 REFRAIN: In the light of God, etc.

IN MEMORIAM.
JAMES WHITCOMB RILEY.

Beyond the Smiling and the Weeping.
Requiem Processional Hymn.

Words by HORATIUS BONAR.

Music by HENRY B. RONEY,
Organist and Choirmaster.

Tempo Funebre. Maestoso.

mf

1. Be - yond the smil - ing and the weep - ing I shall be

cres.

soon : Be - yond the wak - ing and the sleep - ing. Be -

cres. *f* *p* *mf*

yond the sow - ing and the reap - ing, I shall be soon.

p

Love, rest, and home! Love, rest, and home!



2. Beyond the blooming and the fading
 I shall be soon;
 Beyond the shining and the shading,
 Beyond the hoping and the dreading,
 I shall be soon.
 Love, rest, and home!
 Sweet hope!
 Lord, tarry not, but come.

3. Beyond the rising and the setting
 I shall be soon;
 Beyond the calming and the fretting,
 Beyond remembering and forgetting,
 I shall be soon.
 Love, rest, and home!
 Sweet hope!
 Lord, tarry not, but come.

4. Beyond the gathering and the strewing
 I shall be soon;
 Beyond the ebbing and the flowing,
 Beyond the coming and the going,
 I shall be soon.
 Love, rest, and home!
 Sweet hope!
 Lord, tarry not but come.

5. Beyond the parting and the meeting
 I shall be soon;
 Beyond the farewell and the greeting,
 Beyond this pulse's fever beating,
 I shall be soon.
 Love, rest, and home!
 Sweet hope!
 Lord, tarry not, but come

pp *dim.*

6. Be - yond the frost-chain and the fe - ver I shall be

soon ; Be - yond the rock-waste and the riv - er, Be-

cres. *f*

yond the ev - er and the nev - er, I shall be soon.

pp *cres.*

Love, rest, and home! Love, rest, and home!

dim. *pp* *ppp*

Sweet hope! Lord, tar - ry not, but come, but come. A - MEN.

OLD GLORY.

UNISON SONG.

Poem from the Biographical Edition of the Complete
Works of James Whitcomb Riley.
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The Bobbs-Merrill Company.

Music written for the
Historical Pageant of the Centennial Celebration
South Bend, Indiana, 1916,
by Henry B. Roney,
Pageant Director.

Alla Marcia.

The first system of the musical score is in 2/4 time. The treble staff begins with a treble clef, a common time signature, and a forte (f) dynamic marking. It contains a series of chords and eighth notes. The bass staff begins with a bass clef and a common time signature, containing a series of eighth notes. The lyrics "Three cheers for the Red, White and Blue." are written below the bass staff.

"Three cheers for the Red, White and Blue."

Spirited. f

The second system of the musical score continues the melody and accompaniment. The treble staff has a treble clef and a common time signature. The bass staff has a bass clef and a common time signature. The lyrics for three different parts are written below the treble staff.

1. Old Glo - ry! say, who, by the ships and the crew, And the
2. Old Glo - ry,— speak out!— we are ask - ing a - bout How you
3. Old Glo - ry: the sto - ry we're want - ing to hear Is . .

The third system of the musical score continues the melody and accompaniment. The treble staff has a treble clef and a common time signature. The bass staff has a bass clef and a common time signature. The lyrics continue below the treble staff.

long blend - ed ranks of the gray and the blue,— Who
hap - pened to "fa - vor" a name, so to say, That
what the plain facts of your chris - ten - ing were,— For your

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Old Glory—Continued.

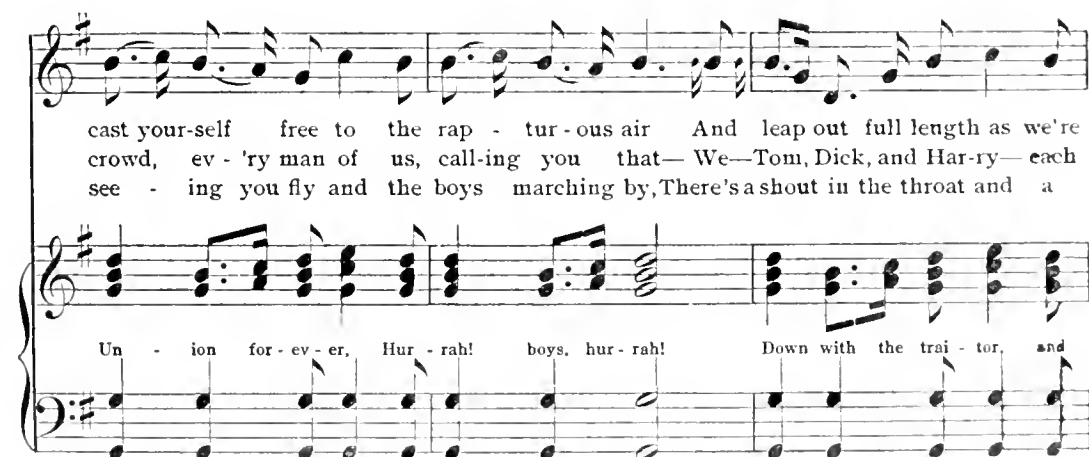


gave you, Old Glo - ry, the name that you bear With such
sounds so fa - mil - iar and care - less and gay As we
name— just to hear it, Re - peat it, and cheer it, 'S a



pride ev - 'ry - where . . . As you
cheer it and shout in our wild breez - y way— We— the
tang to the spir - it As salt to a tear;— And

"The



cast your-self free to the rap - tur - ous air And leap out full length as we're
crowd, ev - 'ry man of us, call-ing you that— We—Tom, Dick, and Har-ry— each
see - ing you fly and the boys marching by, There's a shout in the throat and a

Un - ion for - ev - er, Hur - rah! boys, hur - rah! Down with the trai - tor, and

Old Glory - Continued.

cres. - - - -

want-ing you to?— Who gave you that name, with the ring of the same, And the swing-ing his hat And hur-rah-ing "Old Glo-ry!" like you were our kin, When blur in the eye And an ach-ing to live for you al-ways—or die, If,

up with the star, For we'll ral-ly 'round the flag, boys, we'll ral-ly once a-gain,

Detailed description: This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#). The bottom staff is a piano accompaniment in G major, with treble and bass staves. The lyrics are written below the vocal staff. A crescendo marking 'cres.' is placed above the first staff.

cres. - - - -

hon-or and fame so be-com-ing to you?—
Lord!—we all know we're as com-mon as sin!
dy-ing, we still keep you wav-ing on high.

Shout-ing the Bat-tle-cry of Fee-dom." *mf* *p*

Detailed description: This system contains the next two staves of music. The vocal line continues with the lyrics. The piano accompaniment features a melodic line in the right hand and a supporting bass line. Dynamics markings 'mf' and 'p' are present. A crescendo marking 'cres.' is placed above the first staff.

mf

(Girls only.) Your stripes stroked in rip-ples of white and of red, With your
(Boys only.) And yet it just seems like you hu-mor us all And
(3d v. Boys and Girls) And so by our love For you float-ing a-bove And the

Detailed description: This system contains the final two staves of music on the page. The vocal line includes parts for 'Girls only.', 'Boys only.', and a '3d v. Boys and Girls' part. The piano accompaniment continues with the same melodic and harmonic structure. A mezzo-forte marking 'mf' is placed above the first staff.

Old Glory—Continued.

cres.

mf

stars at their glit-ter-ing best o-ver head— By day or by night their de-
waft us your thanks, as we hail you and fall In-to line, with you o-ver us,
scars of all wars and the sor-rows there-of, Who gave you the name of Old

cres.
ritard.

light-ful-est light Laughing down from their lit-tle square heav-en of blue!—
wav-ing us on Where our glo-ri-fied, sanc-ti-fied betters have gone.—
Glo-ry, and why Are we thrilled at the name of Old Glo-ry?

cres.
ritard.

CHORALE "Old Hundred." (Chorus and Audience.)

cres.

Who gave you the name of Old Glo-ry? say, who—Who gave you the name of Old
Who gave you the name of Old Glo-ry? O' ho! Who gave you the name of Old
Who gave you the name of Old Glo-ry? and why Are we thrilled at the name of Old

cres.

Old Glory—Continued.

cres. *ff*

Glo - ry? The old ban-ner lift - ed, and fal - ter - ing then In
 Glo - ry? The old flag un-furled with a bil - low - y thrill For an
 Glo - ry? Then the old ban-ner leaped like a sail in the blast, And

cres. *ff*

1st and 2d Verses. *Dal Segno.*

vague lisps and whispers fell si - lent a-gain.
 in - stant, then wist-ful - ly sighed and was still.
 flut - tered an an - di - ble [*Omit.*]

dim. *Spirited.* *ff* *Dal Segno.*

3d Verse only.

an - swer at last.—

dim. *f* *Spirited.* *ff*

Old Glory—Continued.

pp *cres* - - - - *cen* *p* - - - *mp* - *do.*

4. And it spake with a shake of the voice, and it said:— By the

pp *cres* - - - - *cen* *p* - - - - *do.*

The first system of the musical score consists of three staves. The top staff is a single melodic line in treble clef, starting with a piano (*pp*) dynamic and a crescendo (*cres*) leading to a mezzo-piano (*mp*) dynamic, ending on a whole note 'do' (F#4). The middle and bottom staves are a grand piano accompaniment in treble and bass clefs, respectively. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble, with a crescendo (*cres*) and mezzo-piano (*p*) dynamic markings.

cres - - - - *cen* - - - *mf* - - - - *do.*

driv-en snow - white and the liv-ing blood - red Of my bars, and their heav - en of

mp *cres* - - - - *cen* - - - *mf* - - - - *do.*

The second system continues the musical score. The top staff has a crescendo (*cres*) leading to a mezzo-forte (*mf*) dynamic, ending on a whole note 'do' (F#4). The piano accompaniment in the middle and bottom staves also features a crescendo (*cres*) and mezzo-forte (*mf*) dynamic markings, with the bass line providing a steady eighth-note accompaniment.

cres - - - *f* - - - - *cen* - - - - *ff* - - *do.*

stars o - ver-head— By the sym - bol conjoined of them all, sky-ward cast, As I

cres - - - *f* - - - - *cen* - - - - *ff* - - *do.*

The third system concludes the musical score. The top staff has a crescendo (*cres*) leading to a fortissimo (*ff*) dynamic, ending on a whole note 'do' (F#4). The piano accompaniment in the middle and bottom staves also features a crescendo (*cres*) and fortissimo (*ff*) dynamic markings, with the bass line providing a steady eighth-note accompaniment.

Old Glory—Concluded.

Slower. Girls Voices only.

cres - - - *cen* - - - *do. fff* *dim.* - - - -

float from the steeple, or flap at the mast, Or droop o'er the sod where the

ritard.

cres. - - - *cen* - - - *do. fff*

mp *FULL CHORUS.* *f - ff* *Slow and majestic.* *fff* *Cannon.*

long grasses nod,— My name is as old as the Glo - ry of God,

mp *ff* *Slow and majestic.* *fff*

mf *f* *ff*

Maestoso. *fff* *Cannon.* *Cannon.* *Cannon.* *s. fff* *Cannon.*

So I came by the name of Old Glo - - ry. A - men.

"O'er the land of the free, and the home of the brave."

Maestoso. *ff* *fff* *fff*

T. *B.*

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